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ARTES SCIENTIA VERITAS

ON
THE FORMATION OF ENGLISH WORDS
BY MEANS OF ABLAUT.

A GRAMMATICAL ESSAY

BY

KARL WARNKE, PH. D.

HALLE A/S.

MAX NIEMEYER.

1878.

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In all Teutonic languages we are able to distinguish two principles ruling over the whole of what English grammarians call Etymology. In the declension as well as in the formation of words two manners of proceeding are at work: either new elements are added to the original and simple form of the word, without that form itself undergoing any material alteration, or the word is modified in one of its essential parts, viz. in the vowel which combined with consonants constitutes its stem. As to the former method, the elements affixed to the root have often lost their original form, and frequently they have even dwindled down to only one letter; but the greater the progress is, made by comparative philology, the more it appears that those syllables and letters which, apparently without any meaning themselves, have served to call into existence new words and new forms, were once possessed of a distinct and clear signification. The only difference existing between them and those prefixes and suffixes whose forms have not been curtailed, and whose meaning is still discernible, is that they date from a period much more remote than the latter, and that, like chemical compounds, they have been intimately blended with a stem, whilst the others like mechanic compounds, have preserved both their form and their meaning. Thus to give only one instance, the consonant suffix *k* as we have it in *hawk*, *bullock* &c., is of pronominal origin (AS. *ic* = I.)¹).

¹) See R. Morris, *Historical Outlines of English Accidence*, London 1875, p. 213 (Note 2).

Quite as frequently, however, new words have been formed by means of vowel-change. Two sorts of vowel-change may be distinguished in English words: the one is due to exterior influence; the other is based on a fundamental law valid in all Teutonic dialects.

It is well known that certain vowels whose pronunciation did not differ much, very often took each other's place in the early written language. When language got more fixed and settled, when more ideas arose, and consequently more words were needed, no better expedient offered than to assign a particular domain to either of these forms. Thus are to be considered: *bathe beath, bless bliss, clam clem, desk disk, meddle middle, neb nib, quid cud, rudder rother* (in *rothernails*), *stud stot, than then, thrash thresh, truth troth*.

The same is the case in a number of French words, where the right vowel, not caught by the ear of the common people, was introduced by writing: *café coffee, chant chaunt, cleff cliff, cull coil, molasses melasses, ostrich estrich, pair peer, poult pullet, rosin resin, tamper temper*. Very often the vowel has lost its original sound by the influence of certain subsequent consonants. Before the liquid consonants *m* and *n*, the vowels *a* and *o* were indiscriminately used in AS.; so we have in modern English the double forms: *can con, hale whole, ramp romp*; similarly, *deal dole, mean moan, load lade*. — Especially easy is a change of vowel before the guttural *r*, by which the clear sound of a preceding vowel is invariably modified so that often it may quite as well be represented by one vowel as by another. In the written documents of English provincial dialects we in fact sometimes meet with almost all vowels before *r* in the same word: f. i. *vargin, vergin, virgin, vorigin, vurgin*. This proceeding has enriched the vocabulary of the English tongue with a number of words; f. i. *birth berth barth, carl churl, charm churm, churn quern, dear darling dilling, dark dirk, farther further, girth garth, mirk murky, orchil archil, perilous parious, shark sherk shirk, whirl whork*.

No change of vowel properly speaking is to be stated in a number of words in which the different vowel is caused

by the one word having been taken from a different language. Due to French influence are: *cave*, *cape*, *rank* existing by the side of *cove*, *cope*, *ring*. From a Northern source have been derived: *bark*, *frisk*, *rindle* occurring by the side of *birch*, *fresh*, *run*. *Brisk* is a Celtic word, *brusk* is = Fr. *brusque*. Directly from the Latin as a mot savant has been taken *probe*, the popular form of which is *proof* (*prove*). In all these instances the vowel-change is accidental: the second form is the same as the first, only with a slightly modified pronunciation.

It is different in a number of cases where we meet with a regular transition from *i* to *a* and *u*. This regular transition is, also by English grammarians, called Ablaut. Its origin dates from a prehistorical period, and the words formed by it bear a much more primitive character than those produced by composition — an opinion which seems to be illustrated and corroborated by the fact that all Teutonic dialects in course of time have been deprived of this faculty, whilst on the other hand, every day new words may be called into existence by means of composition. The primitive character of the Ablaut-formations will still more distinctly be set off, if we consider the origin and the character of the three vowels which they exhibit, and if we examine those words themselves in an historical point of view.

Vowels are produced by the tube which in form of a cavity is adjoined to the head of the windpipe, being either lengthened or shortened, and by the tongue and lips taking different forms. The vocal tube is shortest when we utter the sound *i*, the head of the windpipe having its highest stand; it is longest when we bring forth the sound *u*, the head of the windpipe having then gone as far down as possible; it has a middle position with regard to *a*, in which case the tube is longer than with *i* and shorter than with *u*. On the other side, when pronouncing *i*, the tongue takes a concave form, and the lips get rounded; when uttering *a*, the tongue has its natural position, and the lips are simply opened. Thus the different shape of the vocal tube as well as the different position of the tongue and lips, show that

i or *u* form the keynotes of the vocal gamut, the exact middle of which is taken by *a*. Between either *i* and *a*, or *a* and *u*, there is an infinite series of various vowels, none of which, however, exceeds either *i* or *u*, and none of which is produced with the whole vocal apparatus being in a more regular position than it is when bringing forth *a*. The three vowels *i*, *a*, and *u*, therefore, may justly be called the fundamental pillars on which the whole system of vocalisation has been constructed. From the remarks just made it also appears of what particular sound each of the three vowels is possessed. The shorter the vocal tube is, and the broader the opening made by the lips, the clearer and finer is the sound produced; and the more the tube is lengthened, and the more the lips are rounded, the more the sound becomes dull and hollow. Thus *i* represents a clear and even a shrill sound, *a* is loud and strong, *u* is loud and hollow. Compared with either *a* or *u*, *i*, being not possessed of the same force as those two, sounds rather soft and low.

The category of words, therefore, in which, already *a priori*, we may expect to meet with Ablaut, are those expressive of sound, which, only from the occurrence of Ablaut, may be supposed to belong to the oldest elements of language. That, in fact, they are so, is proved by the history of language.

According to the most generally adopted opinion, onomatopœia was the principle which first led man to the use of language, and it was only in process of time that this principle was amplified and transferred from the imitation of sound to the representation of all other things that struck the senses. Max Müller¹⁾, differing from this theory, thinks that, as bodies like glass and bells are possessed of a particular sound, the faculty of thinking necessitated the organs of speech to perform adequate vibrations in order to produce sounds and words. But he, too, is under the necessity of owning that a number of words in all languages

¹⁾ Lectures on the Science of Language. London 1864. p. 372 seqq., p. 402.

are formed in an onomatopoetic way. As men acquire a great part of their ideas by the impression which the objects surrounding them make on their senses, so it is in fact of language. Nature, proving its very life by perpetual movement and noise, presents a rich variety as to the eye so to the ear of the contemplative looker-on. Thus the words, generally called sounds, took their origin — words which compose a great part of the vocabulary of all nations, and which for the English language have been carefully compiled by Koch in an Essay, bearing the title *Linguistische Allotria*, and published after the author's death by Dr. Wilhelm (Eisenach 1875). The sounds once brought into existence, it was not difficult to take another step in the formation of new words. Soon the sharp ear of man perceived that very often several sounds succeed each other, which either represent a mere repetition, or give the same sound in different shades. In the former case the simplest manner of proceeding would have been twice to repeat the same word; and although there are instances of that having been indeed the case, as *bee-bee*, *paw-paw*, yet in general the English language, avoiding such monotonous and poor-looking formations, preferred to give them more variety by a change of the initial consonant of the second word, f. i. *bow-wow*, *boo-hoo*, *fol-lol*, *hirdum dirdum*, *hubbub*, *whurlie-birlie* &c. In all these instances the radical vowel has been preserved (in *whurlie-birlie* there is only an irregular and arbitrary spelling) for the simple reason that the sound originally expressed by these words has not undergone any alteration. In a number of cases, however, the second sound was, although bearing the same general character as the first, yet perceived to be as distinct from it, as the echo is distinct from the sound which effects it. In order to represent this difference, no easier and more appropriate expedient offered itself, than to repeat the stem not with any alterations affecting the first consonant, but with a simple and regular change of the vowel, i. e. with Ablaut.

As we have in German formations, exhibiting all three vowels, f. i. *piff paff puff*, *bim bam bum*, so we meet also in

English with combinations, like *cling clang chung*, *fee faw fum*, *knick knack knock*, *rim ram ruff*. I am at a loss to discover the meaning of the third form in such expressions, if it be not that the ear felt better pleased with, or found greater completeness in, three sounds. For beside expressions like those just mentioned, we have instances where the English language, although not choosing to affix a third modification with *u*, yet for the sake of completeness added a third word with a vowel different from the first two. Thus we read in Shakespeare (Tempest I, i): *ding dong bell*. Other examples are to be met with in Halliwell's interesting book: *The Nursery Rhymes of England* (2nd Ed. London, 1843):

- p. 16. *See saw sack a day.*
 p. 82. *Little John Jiggy Jag.*
 p. 94. *John Cook had a little gray mare,*
 He haw hum,
 Her back stood up, and her bones they were bare,
 He haw hum.
 p. 109. *Ding dong darrow*
 The cat and the sparrow.
 p. 125. *Sing danty baby ditty.*
 p. 141. *Tick tack too.*

Generally, however, two of these forms were thought sufficient to express the same idea as is conveyed by three. So we hear in German *piff paff*, *piff puff*, *bim bam*, *bim bum* quite as often as the forms with the three vowels; and the number of English words with only two vowels by far surpasses the quantity of those exhibiting three. A number of these double-formations are to be found in the scientific grammars of the English tongue¹⁾; the completest list has been given by Koch in the above-mentioned Essay. Koch has, however, omitted to give the particular development of

¹⁾ Fiedler, *Wissenschaftliche Grammatik der Engl. Sprache* I, Zerst, 1848, p. 200. — E. Mätzner, *Grammatik der Engl. Sprache*. Berlin 1873, 2nd Ed., I, p. 474.

each of these forms. When looking for the words, contained in this list, in the dictionaries, we are struck by the absence of a great number of them; and it is not difficult to find the reason why the lexicographers did not admit them.

There is an unmistakable tendency inherent to the English language to avoid and give up all cumbrous and clumsy formations: the whole of English accidence, f. i., bears a character more symmetric and simple than that of most other European languages. The same notable feature may be discovered in the formation of words. Disdaining the somewhat homely double-formations of which we are treating, the language was soon contented to employ only one part of them for the representation of an idea which had at first, more exactly, though less elegantly, been rendered by the two or three words put by the side of each other. The places where we may be most sure still to meet with such formations are those in which language has not developed itself with the same rapidity as in the centres of intellectual activity; the people whose vocabulary is richest in such formations are those in whom the influence of civilisation has not yet stifled primitive feelings and primitive expressions. Such words, therefore, are most frequent in the provinces, in the unlettered ranks of society, and in the nurseries, where the child unconsciously performs the same task as a nation in the earliest stages of its development.

These remarks, however, only bear upon the double-forms; those imitative words, on the contrary, which, in separate forms, present the three or two vowels, are as many fresh and healthy leaves on the fair, broad-branched tree of the English language.

Turning to those words themselves, we may divide them into four categories according to the four different sorts of Ablaut:

- I. i a u,
- II. i a,
- III. i u,
- IV. a u.

Of these sounds *u* requires to be considered apart. AS. *u* has preserved its old German pronunciation only when *ll*, *l*+cons., or *sh* are following: f. i. *full*, *bull*; *bulrush*, *pulpit*; *bush*, *cushion*; generally it has adopted the sound which lies between *ũ* and *o*, and which Walker represents by *ũ̇*. On the other side also *o* has taken a part of the functions of *u*, as it was indeed for a long period to be found by its side. Therefore we need not be surprised to see *õ* as well as *ũ̇*, the domains of which were daily extending, as substitutes for *ũ* whose use was compassed within the most narrow limits. Thus the three categories exhibiting *u*, have, each of them, two subdivisions, the one with *o*, the other with *ũ̇*.

To the fourth class belong two words in which we have *ũ̇*, written *ew*, and which are also displaying a different pronunciation of *a*, viz. *ã̇*, written *aw*. These words are: *tew-tan*, an archaistic expression, to break hemp, and *gew-gaw* a showy trifle (influenced by Fr. *joujou*?)

Koch, whose arrangement differs from ours, sets up two more categories, the types for which are *e* — *a*, and *i* — *e*. But as *e* does not occur in the regular Ablaut *i a u*, the words, given by Koch, cannot claim a place among our words. Besides, none of them occurs in the written language; *see-saw*, which is the last of the list, and which seems to be connected with *saw* = *serra*, as the movement expressed by *see-saw* is similar to that of a *saw* at work is to be compared with *tee-totum*, *tee-totaller*, *didapper*, and on the other side with formations like *fee-faw*. — It is different in the last of Koch's categories, which contains only one word: *stip step*. This word is given by Wheatly in his *Dictionary of Reduplicated Words* (London 1866); and in fact *e* and *i* often taking each other's place (cp. p. 2) we have to consider *stip step* as a reduplicated form rather than constitute for it a new class of Ablaut.

Thus we see, in the imitative words there is hardly any anomaly to be met with in the employment of what is called Ablaut, i. e. the regular transition of *i* to *a* and *u*.

Only twice in the long list of words belonging to this category (in *tew-taw* and *gew-gaw*) do we meet with a long vowel, never do we find a diphthong, both of which, as is well known, did not exist in the first period of language, but were called into existence by composition of the short vowels either with themselves or with one another. Nor does the preceding or the following consonant bear a character that might engage us to think the change of vowel influenced by it.

It is different in another class of Ablaut. For not only in imitative words do we meet with a regular change of vowel, but a similar change may also be noted in the verb. Heyne¹⁾ even defines the origin and character of Ablaut in the following manner: 'Ablaut has its origin and its basis in the verb. By regular vowel-change in the root-syllable a difference is effected between the Present and the Past tenses of the verb, and this regular vowel-change is called Ablaut.' In this definition Heyne follows Grimm, who on different occasions states that the Ablaut in the Teutonic dialects originated in the verb. A look into the origin of these forms, such as it has been established by comparative philology will, however, convince us that we have not to consider the Past Tenses of strong verbs as genuine Ablaut-formations.

In the Aryan languages all strong verbs originally reduplicated their root in order to express the idea of the Perfect Tense. Distinct traces of this proceeding are discernible in Latin as well as in the oldest German dialects. As to Latin, it may be sufficient to call to mind forms like *cecidi*, *pependi*, *tutudi*, *dedi*, *didici*. Reduplication has taken a somewhat modified shape in the oldest Teutonic dialect extant; in Gothic only the first consonant of the word was repeated not with the following vowel as in *pependi*, *tutudi*, but always with the same sound *ai*, f. i. *faifalþ* from *falþa*, *baibland* from *blanda*, *faiftôk* from *flêka*. A few verbs,

¹⁾ Laut- und Flexionslehre. Paderborn 1862, p. 18.

in AS., exhibit the same sort of reduplication, the vowel in the first syllable being however *e*:

hætan — *hehât* — *heht*

lâcan — *lelâc* — *leolc*

lætan — *lelæt* — *leort*

ondrædan — **ondredræd* — *ondreard*

rædan — **rerod* — *reord*.

Although still in the first period of the English language this last remnant of reduplication disappears, and forms with a simple prolonged vowel (*hêt*, *lêc*, *lêt*, *ondrêd*, *rêd*) are more in use, yet those few forms permit us to take a look into a period of the English language of which we do not possess any documents, and in which we are entitled to suppose all those verbs which in Gothic form the Perfect Tense by reduplication, to have followed the same principle. Only the five mentioned, however, out of 51, preserve the double consonant: all the rest indicate the loss of the second consonant by lengthening the vowel: f. i.

G. falpa — *faifalp*; *AS. fealde* — *feôld*.

G. slêpa — *saislêp*; *AS. slêpe* — *slêp*.

G. saia — *saisô*; *AS. sâme* — *sêôn*.

These verbs compose, according to Koch (Grammatik p. 238 seqq.) the first division of strong verbs. In the second division which in its six classes comprises a far greater number of words than the first, none of the ancient dialects has forms which distinctly bear the marks of original reduplication. But also here do we meet with reduplication in the parent-speech; and even if we did not, the influence, exercised by the concluding consonant on the preceding vowel, would bring us to conclude that the Ablaut found in the verb is different from the Ablaut in imitative words. Moreover, this opinion seems to be confirmed by the fact that the verbs belonging to Cl. I, II and VI of the second division of strong verbs, have the same vowel in the P. P. as in the Present Tense, just like those of the first division. But as in the other three classes we find in the P. P. and sometimes also in the Plural of the Preterit Tense the vowels *u* or *o*, it seems to be probable that Ab-

laut such as it existed in onomatopoetic words was also here of a certain influence.

After these remarks it will be evident that the above-mentioned opinion of Heyne must be modified and that we have to distinguish two different sorts of Ablaut. That vowel-change which a certain number of verbs undergo, and which generally and emphatically is called Ablaut, is not the most simple and original one. On the contrary, primary Ablaut is only to be found in onomatopoetic words, and if, in the declension of the verb, we retain the denomination introduced by Grimm, and sanctioned by the use which all grammarians since him have made of it, we cannot but insist upon discriminating it from the primary one, compared with which it can only lay claim to a secondary part. Having thus tried to establish the different nature of the two sorts of Ablaut existing in the English language, we shall little hesitate as to the order in which we have to consider the words formed by it. First we shall examine the onomatopoetic formations, then we shall turn to those words which have been derived from strong verbs.

It has already been exposed that according to their origin a great part of the words belonging to the first category, are expressive of sound, the pitch of which is indicated by the very Ablaut. Seeing how convenient the latter was to set forth the different shades of the same notion, people soon transferred the use of it to another class of words which are in a manner related to those expressive of sound. These are the words which convey to us the idea of motion. A man, not able to restrain the violent emotions to which he is subject, shouts and jumps at the same time whilst deriving a particular pleasure from something. On the other side, people not used to give vent to all their feelings, often cannot help expressing the afflictions under which they labour, by gesture as well as by lamentation. Thus it is to be explained that the Latin verb *plangere* originally signifying to beat or strike, has adopted the meaning of lamenting (poetically even *plangere aliquem* to bewail a person). Nor is the English language without

analogous instances; there exist not a small number of expressions which may be used in reference both to sound and to motion. The word *strain*, derived from O. Fr. *estreindre* L. *stringere*, has beside its original meaning, taken the sense of melody and song. *March*, in all European languages, is first the act of moving by regular steps and in a fixed order, then a piece of music often attending that act. Several adjectives, originally applied to different kinds of motion, are, when joined to the pertinent substantives, generally understood as relating to sound; such are *piercing*, *splitting*, *rending*. Another proof of the connection, existing between sound and movement, is the phrase: *to set one's teeth on edge*, by which the disagreeable movement is expressed which thrills through one's body on hearing a harsh and jarring sound. When speaking of a Stentorian voice, few persons may remember that the first sense of Gr. *στένω* is to straiten. It is therefore not surprising that the English language following a principle in the formation of words expressive of sound, has employed the same principle in the formation of words expressive of motion. As in the former class the two or three vowels express as many shades in the sound, so in the latter they notify a change in the movement: the movement not continuing in the same direction, becomes irregular. If the words, showing the different vowels, are not compounded, but exist independently by the side of each other, the same rules apply as in the first category, viz. the lighter the vowel the quicker the movement, the broader the vowel the slower and heavier becomes the movement. — Another step taken in the development of the meaning of these words deserves to be mentioned. Motion and form have a similar relation to each other as sound and motion. The shape of an object often is nothing but the result of a preceding movement, as seems sufficiently to be proved by the substantives: *a crease*, *a fold*, *a joint*, *a plicature*, *a point*, *a bristle* (derived by metathesis from *to burst*). These are the three classes to which the words exhibiting primitive Ablaut belong; it will be easy to place each of them in one of these categories.

Remembering what has been stated about the origin of our words, I think we shall not go far astray when supposing that at first all imitative words were used as interjections. An interjection is defined by English grammarians as an articulate exclamation; and it matters not whether this exclamation is a sudden outburst of subjective feeling or the imitation of a sound. To the former of these classes belong all those words and syllables by which people are in the habit of expressing pain and joy, admiration and contempt, surprise and disgust, doubt and protestation, to the latter all those which are called sounds. And as well as by the interjection *baa* is represented the bleating of a sheep, or by the interjection *bow-wow* the barking of a dog, we may also suppose that formations like *ding-dong*, by which the ringing of bells is expressed, or *chitchat* which means idle talk, have originally been interjections. But in no other point, perhaps, the liberty which pervades the whole of the English language, has been so much set forth as here. For almost all these words have taken the function of verbs, without losing their character as interjections, and in consequence of a proceeding more common and less surprising, they are also used as substantives. Thus *slip slap stop* continue still to be interjections, but are at the same time quite as frequently to be met with as verbs and substantives. Those formations, however, in which twice the same stem, only with the vowel changed, occurs, are generally not liked as verbs, as indeed their form, not very elegant in itself, would, if inflected, have become exceedingly clumsy; they are employed as substantives, and in some few cases as adjectives and adverbs.

As to the form of these words, the early date which we assign to them, entitles us to anticipate that in most cases we have mere roots, i. e. most of the words cannot be reduced to a simpler or more original form. Sometimes, however, the root is somewhat modified by the nasal consonant *n* having intruded after the vowel which serves to connect the consonant elements of the root. Mätzner (*Grammatik*, Berlin 1873, I, p. 188) says that *n* is to be

found before a guttural and dental *g* beginning the following syllable, as in *messenger* O. Fr. *messagier*, *passenger* O. Fr. *passagier*, *popinjay*, O. Fr. *popegai*. In the words, given by Mätzner, *n* is of an inorganic character, it has been added merely to render the pronunciation more easy; besides it does not occur in the root-syllable. It is different in a certain number of imitative words. There, *n* occurs in the root-syllable; it has its place not only before *g*, which is generally indeed the last letter of the word, but also before *ch* and *k*; it is moreover not of an inorganic character, but produces a distinct change in the signification of the word. For as the short vowel in the root-word is lengthened by the added *n*, so the sound or movement represented by the word, gets more protracted. — The same remarks apply to *m*, which, however, according to its nature, has not been put before gutturals, but before the labials *b* and *p*.

Besides, to no small a number of words belonging to this category, are added the suffixes *le* or *er*. Both *l* and *r* being what is called trills, and no great difference existing in the use made of them, they may conveniently be considered together. Firstly, both of them are possessed of the faculty of imparting a frequentative meaning to the word in question; and as things which often follow each other, or are put together in a great number, are generally not very extensive, it is easily to be conceived that the endings *le* and *er* also have a diminutive power, with which idea that of depreciation is narrowly connected. The same diminutive and depreciative sense is inherent to the suffix *y*, which is to be found in some of our words, f. i. in *dilly-dally*. As for the use of either *er* or *le*, no distinct rules seem to have been observed, both having the same force, they were indiscriminately used, until time gave each of them its particular domain. It may, however, be stated that the root containing *l* *er* was preferred, as in *clitter clatter clutter*, *flitter flutter*, and on the other hand, when *r* already was in the root, *le* was chosen for the suffix, f. i. *crinkle crankle*, *rimple rample*, *trimple trample*, *prittle prattle* &c..

In the following pages I shall give a list of the words

formed by primary Ablaut as far as they occur in the written language of the day, and as completely as I have been able to compile them. According to the four different sorts of Ablaut, I shall divide them into four categories, in each of which I shall first give the simple and nasalized roots, and then the derivations with *le*, *er*, and *y*.

A. i a o (²u).

I. i a o.

1. Pure Roots.

1. *Chip, Chap. Chop.* These words originally represent the noise of an object breaking or cracking. A sharp sound being produced by a small fragment being separated from a hard body, *to chip* is to detach or cut off a small piece. — The vowel *a* representing a loud and clear sound, *to chap* is to cleave or split. — *o* expressing a hollow and resounding noise, *to chop* is to sever by loud strokes which more or less rapidly succeed one another, f.i. to chop meat, to chop off trees.

2. *Flip. Flap. Flop.* *to flip* to give a blow with something thin and flexible. To this word belong *flippant*, an isolated hybrid formation (cp. *blatant*), moving quick and lightly, lively, forward, and *fillip* a rap on the nose. — *to flap* to strike with something broad and loose, or to move such things, f. i. wings. — *to flop*. The sound of the blow is of a more hollow description.

3. *Jig. Jag. Jog.* The original signification of a particular kind of sound, which is still discernible in the derivatives *jiggle*, *giggle*, *gaggle*, has been supplanted by that of a broken jolting movement; and as the latter is produced by a rugged surface, *jig* has also adopted the meaning of irregular form or shape. — *to jog* to move heavily and

slowly, to be tossed and shaken when moving thus. — *jig-jog*, or *jick-a-jog*, that sort of jerking movement which is experienced by people driving on an uneven and rugged road. — *to jag* to make notches in something.

4. *Knick. Knack. Knock.* *to knick* to cause a noise as of something small breaking. — *to knack* represents a louder noise as is produced f. i. by a snap with the fingers: hence, to have a knack at something, to be skilled and dextrous in something that it may as easily be performed as a snap with the fingers.¹⁾ — *to knock* to strike or dash together; the word represents a loud and hollow sound, such as is caused by the iron knocker at the doors of English houses. — *knick-knack*, generally used in Pl., and also written *nick-nacks*, things that are easily to be broken, and as such things cannot be of much use, small articles for show.

5. *Nip. Knap. Knop (b).* *to nip* (the initial *k*, preserved in G. *kneifen*, has dropped) to pinch; originally perhaps the noise caused by a thing being tightly compressed between two surfaces. — *to knap* to crack, to open with a cracking noise; hence the substantive *knap* summit of a mountain; as to the transition in the meaning from loud noise to elevation, cp. *to knoll* and a *knoll*. Similarly *knop* bud (cp. G. *Knospe*); only another form for *knop* is *knob* any kind of protuberance.

6. *Slip. Slap. Slop.* *to slip* represents a soft, hardly perceptible sound as of something moving down a slippery surface; to move along the surface of something. — *to slap* to cause a flat noise, as of a blow with the flat hand. — *to slop*, according to Wedgwood; an imitation of the sound of dashing water, to produce such a sound by pouring some liquid in or out; also to drink hastily. — Related with the latter signification is that of *slip-slop* bad drink, small beer. A similar transition in the meaning is to be stated in *wish-wash*, *snipes*, *switchel*; *slip-slop* is also used when speaking of a lax and washy style of composition.

¹⁾ See Wedgwood, A Dictionary of English Etymology. 2nd Ed. London 1872.

7. *Tip. Tap. Top. tip*, originally the light sound produced by one small thing touching another, hence, the end or point of a small article. *to tap* to strike gently, the instrument with which the blow is performed, being, however, flatter than in the case of *tip*. — *top*. The original sense of causing a loud noise by knocking, having been lost, it is, like *tip*, applied to the end of a thing with which a blow may be given, and the latter limitation having also dropped, to the highest part of anything in general. Used as a verb, it signifies any action the object of which is the top of a thing, particularly, to add or take away the top of a thing. — *tip-top*, used as a substantive or as an adjective, is, in its meaning, a sort of superlative either of *tip* or of *top*.

8. *Ding. Dang. Dong*. The fundamental idea is to produce a loud, resounding noise. *to ding* to throw down with a loud noise. — *to dang* to strike, to give a heavy blow. Both these words are but little used. Very frequently, however, occurs a composite form in which, besides, the original meaning of sound is more distinctly set off: *ding-dong*, an imitation of the ringing of bells.

2. Words with the Suffixes *le* and *er*.

9. *Diddle. Daddle. Doddle* express the different degrees of a staggering, reeling movement. The original signification of sound is still to be discovered in Sc. *dad* = slam (Wedgwood). These words also present an instance of what has been said about the intimate relation existing between the suffixes *le* and *er*; by the side of *diddle*, *daddle* occur *didder* to tremble, *dadder* to render confuse, as a trembling hand f. i. does.

The same remark applies to the following two groups of words.

10. *Gibber. Gabble. Gobber*. Both *to gibber* and *to gabble* signify to talk idly, and it is only according to the intensity of the noise which is to be represented that either the one or the other is preferred. — *gibble-gabble* idle, nonsensical talk. — *to gobble* to cry like a turkey-cock.

11. *Titter. Tatter (le). Tottle*. *to titter* to produce a

succession of sharp thin sounds; hence to laugh in a suppressed manner, expressing inward joy, cp. G. *kichern*, Gr. *κικλίζειν*. — *to tattle* expresses a succession of open sounds, to prate. The suffix *er*, occurring in other Low German dialects, Pl. D. *tatern*, was not employed in English, because the word formed by it might have been easily confounded with *to tatter* to tear, derived as it seems from a Scandinavian source. — *to totter* to tremble, to shake. — *titter-totter* swing. — *tittle-tattle* nonsensical talk.

II. i a u.

1. Pure Roots.

12. *Crimp. Cramp. Crump.* *to crimp* to lay in light waves or plaits. — *to cramp*, the contraction is more constrained than in *crimp*; hence *a cramp* a brace which holds together pieces of timber. *Crump* occurs only as an adjective, and signifies crooked, bent. The corresponding verb is *crumple* cp. No. 80.

13. *Dig. Dag. Dug.* *to dig* to drive a pointed instrument into something, then to throw up earth. *dag*, originally like *dig*, the thrust with a sharp instrument, then the instrument itself with which the blow is given, dagger. It seems, however, impossible to reduce, as Wedgwood does, all the significations which *dag* has taken, only to this origin; cp. Müller Et. Wörterbuch p. 272. — *to dug* to stoop to, to bow to.

14. *Dip. Dap. Dab. Dub.* All of them originally express the more or less loud noise of water agitated. *to dip* to immerse the end of an object in a liquid. — *to dap* has the same meaning, only the movement is slower. — *to dab*, like *dap*, to give a blow with the flat hand; hence 'a separate portion of a substance, so much as is thrown down at once.' Wedgwood. — *to dub* a) to make a loud noise; b) to strike, particularly to make one a knight. — Used as a substantive, it is more narrowly connected with *to dip*, meaning a small pool of water.

2. Mixed Forms (partly Pure Roots, partly Derivatives).

15. *Hack. Haggle. Higgle. Huck. Huckster.* *to hack* to give a stroke with a sharp instrument, hence to cut in small pieces. — *to haggle*, a diminutive form of *hack*, to cut in small pieces; as a person trying to buy at a cheaper price than is proposed by the tradesman, is, as it were, cutting or hacking off a part of the fixed sum, *to haggle* also signifies to chaffer, to stickle for the price of something. — *to higgle*. Beside the latter signification, with which may be compared G. *knickern* from *knack*, and *Knicker* a stingy fellow, it means to expose small things for sale — a signification which naturally devolves from such articles being often cut in pieces before being sold. — *to huck*, a word not much in use, with the same signification as *haggle* and *higgle*. Directly derived from it is the substantive *huckster* a person who exposes small articles, particularly eatables, for sale.

16. *Himp. Hump. Hamper.* The skipping movement expressed by *hip* (cp. Nr. 72) has lost its vivacity in *himp*. — *hump*, the original meaning of tardy, irregular motion having been lost, *hump*, transferred to shape, means a protuberance on the back. — *hamper* the instrument by which a person is prevented from moving freely. [*hamper* basket has been derived from M. L. *hanaperium*, O. Fr. *hanap*.]

17. *Scrip. Scrap. Scrub. Scribble. Scrabble.* The fundamental idea is the crack made by a hard body in breaking; hence *scrap* a small fragment, particularly of paper. *scrip* a bit of paper, already filled with writing. The signification of wallet, satchel is explained by Wedgwood as 'a receptacle for scraps, a scrap-sack' cp., however, Müller, Etym. Wb. II, p. 303, s. *scribe*. — *to scrub*, implying a loud and harsh sound, is to rub or scrape with something rough. — The diminutive ending *le* added, *scribble* and *scrabble* are used of writing quickly and without care. *Scribble-scrabble* what is scribbled or scrawled.

18. *Sniff. Snuff. Sniffle. Snaffle. Snuffle.* All these words represent the sound made by drawing breath through the nose. *to sniff* or *snuff* at something, to smell at something

as certain animals are in the habit of doing. *to snuff* to blow one's nose, is also transferred to the cleansing of other things: to snuff a candle &c. In the signification of anger, indignation, *snuff* may be compared with G. *anschnauben* and Fr. *ronfler*. The vowel *a* is to be found in the derivative *snaffle* which, like its parallel forms *snuffle* and *sniffle*, means to speak through the nose.

3. Words with the Suffixes *le* and *er*.

19. *Bibble. Babble. Bubble.* *to babble* to make a murmuring noise as a brook dabbling along over stones; to prate like a *babe*, to utter words imperfectly or unintelligibly. — *to bubble*, from the sound of a boiling liquid, which is not so clear as that of water quietly flowing along. The vowel *i* is in *bibble-babble*, a colloquial expression for idle talking. Shakespeare T. N. IV, 2.

20. *Clitter. Clatter. Clutter.* *to clatter* to make a rattling noise, the syllable *clat* being, according to Wedgwood, equivalent to clack or slap. — *to clutter* represents the hollow noise made by a multitude of persons stirring quickly and actively, to bustle. As in Nr. 19, *i* is found in *clitter-clatter*, signifying din, confuse talking, as in some provinces also does *clatter-chutter*.

21. *Fiddle. Faddle. Fuddle.* *to fiddle*, like *to faddle*, signifies to move up and down in an uneasy manner, then, to toy, to trifle with something. It may be that the formation of *fiddle* violin has been influenced by the verb, although Wedgwood ought to have made mention of Diez' derivation of the word from *vitulari* to caper about and be wanton like a calf. To which of these etymologies we may incline, the transition of the meaning is the same, viz. from movement to sound. — *to fuddle*; Wedgwood thinks it to be a by-form of *fuzzle* with which it shares the meaning to get drunk. But this meaning may quite as well have been taken from the heavy, irregular manner of walking of a drunken person, whereas in *fuzz*, *fuzzle* the idea of mixture and confusion has led to the same signification. — *fiddle-faddle* trifling, insignificant.

22. *Fimble. Famble. Fumble. to fumble* to talk imperfectly like a child; then, the sense of talking lost, it is applied to other kinds of imperfect and awkward acting. — *to fumble*, in conformity with the light vowel *i*, is to touch lightly and frequently (*le*) with the end of one's fingers. — *to fumble* to grope about in a clumsy manner. — The original sense of talking imperfectly, of having an impediment in one's speech, is again discovered in *fimble-famble* feigned pretences, lame excuses, called so, because apologies of that description are generally not brought forth in fluent words.

23. *Piddle. Paddle. Puddle. to piddle*. That the sounds of liquids being slowly poured out was originally expressed by this word, is evident from the fact that both in England and Germany, children employ it in the sense of making water. Then it is used of other childish actions, to do light and trifling work. In the signification to eat a bit here and there, there seems to have taken place a confusion with *bit*. — The signification of splashing in the wet has been more distinctly preserved in *paddle* than in *piddle*. It does not only mean to move the water with the hand, but it is used of a certain kind of rowing, as a *paddle* is a sort of short oar. In the sense of moving water with the hand, Fr. *patte* seems to have been of a certain influence on *paddle*. Water, being moved, becomes troubled, and if it is shallow, even dirty and muddy; hence *to puddle* to trouble, to make dirty; *a puddle* a small quantity of muddy water.

24. *Ramble. Rumble. Rimple. Rumble. to rumble*, G. *rummeln* to make a hoarse protracted sound; as such noise is often accompanied by a protracted irregular movement, *to ramble* is to rove about. — The words showing the sharp consonant *p* are used in a transitive sense, and transferred to form, signify to wrinkle, to crease; particularly to knit one's brows.

III. i a u o.

25. *Click. Clack. Cluck. Clock. Click* a distinct thin sound, a click of the door-latch, of the pendulum, of the mill,

with the tongue. — *clack* represents a louder sound than *click*, the clack of a whip, the clack of a horse-hoof. — *click-clack* represents the noise made by a pair of wooden shoes, &c. — *to cluck* (G. *glucken*) to call as a hen does her chickens. — *clock*, called so from the striking.

26. *Slibber. Slabber. Shubber. Slobber.* All of them originally express the sound of trickling water. *to slabber* to spill water. — *to slobber* to let the saliva fall from the mouth as little children do. — *to shubber* to soil as with dirt. *slibber-slabber* negligent, careless.

B. i a.

1. Pure Roots.

27. *Chit. Chat.* *to chat* or *chatter* (cp. Fr. *caqueter*, G. *klatschen*) to talk on indifferent subjects in a familiar manner. — *chit-chat* idle talk.

28. *Clink. Clank.* The nasal consonant *n* serves to make the sharp sound expressed by *click*, *clack* tinnient and ringing. *to clink* is chosen if that sound is produced by small objects, *to clank* is used of large and hard bodies. — *clink-clank* an imitation of the ringing of bells &c. — By the change of the hard guttural *k* into the flat one *g*, the sound is softened.

29. *Clip. Clap.* *Clip*, an imitation of the sound of scissors, hence *to cut off* a small piece as with a single stroke of scissors. — *to clap* to strike together two flat objects, as the palms.

30. *Clish. Clash.* *to clash* to produce a loud rattling sound, as weapons striking together. — *Clish-clash* or *clish-ma-clash* a substantive form with the same meaning.

31. *Crick. Crack.* *to crick* represents a sharp sound like that of a creaking door or of cloth being rent asunder. — *to crack* to sound like a hard object breaking or splitting. — *Crick-crack*, a substantive form like *clish-clash*.

32. *Flim. Flam.* The original notion of rapid movement has been transferred to transitory actions and to things not possessed of any substantiality; thus *to flam* to tell lies. — *flim-flam*, like *fiddle-faddle*, trifle, nonsense.

33. *Griff-graff* by hook and by crook, somehow or other.

34. *Kim-kam* against the grain, in a wrong way.

35. *Mish. Mash.* Connected with *to mix*, *mish-mash* signifies things that are mixed up and mingled. — *to mash* to crush into a soft mass.

36. *miz-maze*, an isolated form by the side of *maze* a labyrinth, a place with many winding passages; also used as a verb, to render confuse.

37. *Pick-a-back* on one's back. Wedgwood thinks *pick-a-back* to have been put for *pick-päck* which occurs with the same signification; the substantive *back*, however, seems to have been of a certain influence on the formation of the word.

38. *Pit. Pat.* *Pit* originally represents a soft sound like that of the throbbing heart; then it expresses the tramping of feet, and hence has been derived the meaning to make holes in the ground like those of footsteps; in a more amplified signification it simply means to make holes. — *to pat* to give a light blow or tap with the palm of the hand, cp. the colloquial expression in G. *Patsche* hand. — *Pit-a-pat*, *pitty-pat*, an imitation of the beating of the heart. The interposed *a* or *y* seems to indicate the pause existing between the two sounds or movements expressed.

39. *Prink. Prank.* The radical image seems to be that of a show which strikes the eye; cp. the same Ablaut in G. *blink und blank* with a similar meaning. Both *to prink* and *to prank* signify to set something out for show, to dress or adjust ostentatiously &c. The third vowel *u* is to be found in G. *prunken*.

40. *Riff-raff.* The original idea seems to have been that of a clattering, confused noise. Like *miz-maze*, *riff-raff* intensifies the simple *raff*, signifying refuse, dregs, scum of

anything; more particularly a crowd of vulgar, noisy people, a mob.

41. *Rip. Rap.* Ultimately, according to Wedgwood, derived from the sound of scratching or tearing, *to rip* is to separate the parts of a thing by producing that peculiar thin sound, i. e. by cutting or tearing. — *to rap* to strike with a quick sharp blow, to rap at a door. — *rip-rap* the noise produced by several loud knocks.

42. *Smick. Smack.* An imitation of the sound heard in kissing or tasting, also a smack with a whip, a smack at the head. — *smick-smack*, used colloquially and depreciatively, continual kissing.

43. *Snip. Snap.* *to snip* to cut off with a sharp click, such as is caused by a pair of scissors. The vowel *i*, implying a diminutive notion, is particularly used when small portions are separated from something; in G. the same idea is expressed by the suffix *el* in *schnippeln*. — *to snap*. The original sense of a sharp sudden sound is still discernible in the signification to break asunder; then it is to bite and swallow, from the sound produced by the jaws being opened and shut on a sudden. — *snip-snap* a clapping noise, a lively dispute or altercation. See Merry Wives IV, 5.

44. *Thwick. Thwack.* *to thwack* to strike with something flat and heavy. *Thwick-thwack* like many other words, formed in the same way, expresses the sound of blows.

45. *Tick. Tack.* *to tick* to make a clear distinct sound as a watch or clock. Applied to a slight touch, it means to dot. — *to tack*. The original meaning of a sharp sound having been quite lost, it signifies, as is still discernible in several terms of marine, a sharp movement abruptly checked. Then, as words expressive of movement are often applied to shape and form, *tack* takes the meaning of thrust, projection, point. — *tick-tack* the sound of a watch or clock.

46. *Tig. Tag.* Byforms of *tick, tack*; *tig* an expression used in the games of children; *tag* an especial sort of tack, viz. the metallic point put at the end of a lace.

47. *Ting(k). Tang.* These nasalized forms of *tig(ck)*, *tag* are imitations of a more or less ringing sound, as is pro-

duced f. i. by a bell. The same applies to the forms *tingle*, *tangle*, *tankle*, in which the suffix *le* indicates the continuation of the act of ringiug. — *tang*, *tangle* originally express the dissonant sound, which is caused by an instrument being put in tune. Thence the idea of irregularity and confusedness is transferred to intricate or involved textures. Thus it comes that *to tangle* takes the signification to unite confusedly, and that *tang*, in several technical terms, signifies the instrument which serves to unite two parts of the same object (the tang of a file or blade unites the file or blade with the handle or hilt). In the same way, *tang*, *tangle* seaweed are to be explained as something confuse and intricate.

48. *Trick. Track. trick* artifice, originally perhaps a stroke; cp. the same development of meaning in G. *Streich*. — *track* step, print of the foot, then a beaten way or path. — *tric-trac*. Directly taken from the French; cp. Scheler, Dictionnaire Etymologique (Bruxelles 1872): '*mot de fantaisie, anc. tic-tac, onomatopée tirée du bruit que font les dés lancés sur le damier*'.

14. *Trip. Trap. to trip* to move with light quick steps. — *trap*. The original sense of a flat sound may be illustrated by a comparison between E. *trap-door* and G. *Klappe*. In the same manner *trap* a spring for taking game, is to be explained, whilst the same word has been applied to bodily shape in the meaning of a heavy igneous rock, rocks of that description generally occurring in a tabular form.

50. *Zig-zag*. The change of the vowel is corresponding with the change in the movement or in the shape of an object. From *zig-zag* have, by a proceeding not very frequent in such words, been derived *zigzaggery*, *zigzaggy*.

2. Words with the Suffixes *le* and *er*.

51. *Crinkle. Crankle*. Nasalized forms of *crick*, *crack*. With the common transition from sound to movement, *to crinkle* is to run in flexures as lightning does. *to crank*, *to crankle* to wind, to meander; the latter, besides, is used as a transitive verb, to break into angles.

52. *Dibble. Dabble. to dabble*, in a neuter sense, is to splash; used as an active verb, it means to dip something into water. — *to dibble* generally used of an angle-line thrown into the water. — *dibble-dabble* rubbish.

53. *Dingle. Dangle* (Cp. No. 8). *to dangle* to swing, as a pendulum. — *dingle* a narrow rocky vale is taken by Müller to be a byform of *dimple*. But as swinging objects generally are of a certain length, but not very thick and broad, it rather belongs to *dangle*, and is to be compared with words as pit and swang. — *dingle-dangle* swinging, pendent, also the object which is swinging.

54. *Fingle. Fangle*. According to Wedgwood nasalized forms of G. *fick-facken*, to fidget, move to and fro without apparent purpose. An antiquated form is *to fang* to catch, take hold of, which seems to have influenced the meaning of *fangle* (cp. the subst. *fang* the tusk of a boar by which the prey is seized and held). — *fangle* whimsies, a sudden odd idea. — *fangled*, in new-fangled ideas &c, is contrived, devised. *fingle-fangle* a worthless thing, an insignificant trifle.

55. *Giggle. Gaggle. to giggle* to laugh in a suppressed manner. — *to gaggle* to quackle as ducks do.

56. *Jingle. Jangle. to jingle* to produce a sharp rattling sound. — *to jangle*, the sound produced is louder and more discordant.

57. *Mingle. Mangle. to mingle* to blend, to mix. — *minglemangle* expresses the same idea as *mish-mash* (No. 35).

58. *Niggle. Naggle. to niggle* 'to eat mincingly', and as people often do so with an affected air, *to naggle*, beside the signification just given, is also to give one's self airs.

59. *Pitter. Patter* (cp. No. 58). Both of them represent the more or less loud sound of falling rain or hail &c.

60. *Prittle. Prattle. to prattle*, a diminutive form of *prate*. — *to prittle* has the same signification, the sound being, however, somewhat lighter than in *prattle*. — *prittle-prattle*, like *bibble-babble*, *gibble-gabble* &c. idle, nonsensical talk.

61. *Quiver. Quaver. to quiver* to shake slightly. — *to quaver* to tremble, to vibrate.

62. *Ribble-Rabble*, the same signification as *riff-raff* (No. 40).

63. *Shilly-shally*, foolery, irresolution.

64. *Skimble-skamble*, confusedly. 1 King Henry IV, 2, 1.

65. *Dilly. Dally. to dally* to waste one's time in trifles. Then, the act of caressing and fondling a person being considered as a mere loss of time, it also means to interchange caresses. — *dilly-dally* v. n. to pass one's time in trifling, i. e. to delay business of a serious character. In some dialects it also is lazy, lazy girl.

In a number of words, belonging to this category, *a*, after *w*, takes the sound of *ö* (see Mätzner, Gramm. I, p. 30):

66. *Swing. Swang. to swing* to move from side to side, to vibrate. — *swang*, soft wet ground, shaking and yielding under one's feet, i. e. a bog, a moor, cp. *quagmire*, connected with *quake* = to quiver, shake. — *swing-swang* a movement like that of a pendulum, which in some parts of England, is, according to Wedgwood, called *swing-swang*.

67. *Swish. Swash*. Both these words represent the sound of rushing waves or of the roaring sea; hence *swash*, used as a substantive, a violent stream, a torrent. — *swish-swash* = *slip-slop* No. 6.

68. *Widdle. Waddle. to waddle* to throw, when walking, the body from one side to the other. — *Widdle-waddle*, to walk widdle-waddle = to walk as ducks do.

69. *Whip. Whap. to whip* represents the swinging sound of a lash; to strike with a lash. — *to whap*, colloquially used for to flog, expresses the same swinging sound, produced, however, not by a swinging, but by an unbending object.

70. *Twiddle. Twaddle. to twiddle* to act with levity, to trifle; to twiddle about one's mustachios; a by-form of twiddle is *tweedle*, in which the long vowel expresses a somewhat slower movement. — *to twaddle, twiddle-twaddle* express, like many other words of the same description, idle, nonsensical talk.

C. i o (u).

I. i o.

1. Pure Roots.

71. *Fib. Fob. to fib* seems originally to be the imitation of a smart, rapid movement, and as things rapidly moving before our eyes, do not only fail to give us a clear idea of their nature, but often even make a wrong impression on us, it is easily to be conceived how *to fib* has taken the sense of practising upon a person, and of telling lies. The same development has been taken by *to fob* to which, however, the altered vowel has imparted an intensive meaning, to defraud, to cheat. *G Kniff* by which in some cases *E. fob* may be rendered represents a similar development of meaning. As to *fob* = pocket, Müller (Etymologisches Wörterbuch I, p. 395) is inclined to suppose that the idea of shutting rapidly led people to call, by distinction, that object which is very often shut and opened, a fob.

72. *Hip. Hop. to hip* to skip as birds do. — *to hop* implies a more energetic muscular movement, to leap or jump either on both legs or on one. The haunch is called *hip* from its being the agent of such movement. — *hip-hop* to hip.

73. *Sing-song* does not belong to the imitative words in the strict sense of the term, for the simple reason that similar compositions generally consist of two verbs. *Sing-song* has been formed in analogy to many other words, representing the sound of the human voice, generally with a depreciative meaning; the vowel *o* seems to have been chosen on account of the substantive *song* already existing; cp. *G. Singsang*.

2. Words with Suffixes.

74. *Hiccius-doctius* = hic est doctus, a juggler; the accidental Ablaut seems to have contributed to the formation of this curious word.

75. *Kibble-cobble*. The radical image is an irregular

noise as is caused by stones being cut. *to kibble* to cut or grind in a rough way; *cobble*, *cobble-stones* large, rough stones; used as a verb, to cut stones, transferred to other kinds of action, it is to work unskillfully.

76. *Ninny-nommy* irresolute, wavering like a child. *It. ninna ninna* is used in the signification to still children.

II. i ū.

77. *Din. Dun.* *to din* to cause a loud continued sound (L. *tinnire*). — *to dun* to make a hollow noise, to clamour, then to claim a debt with importunity, to bother.

78. *Fizz. Fuzz.* *to fizz* represents a hissing sound as is caused by boiling water or by fire being extinguished. As things which fizz, generally form a loose and frothy mass which it is easy to separate, *to fuzz* is to rip up, to pull in pieces, and the substantive *fuzz* is applied to any kind of particles which are apt to evaporate. On the other hand, things which evaporate composing a confuse mass, *to fuzz* and *fuzzle*, in a tropical sense mean to confuse the head with drink (cp. *fuddle*, No. 21).

79. *Hiss. Huzz.* *to hiss* to make a prolonged sound like that of the letter s. — *to huzz*, like *to buzz*, to make a dull sound, like that of a bee in flight, to murmur.

80. *Crimple. Crumple.* Compare *crimp*, *crump* No. 12. *to crumple* is the verb corresponding to the adjective *crump*, to ruffle, to crease; *to crimple* has the same signification, the creases produced being only finer and more frequent.

III. i o ū.

81. *Lill. Loll. Lull.* The letter *l* being easily produced by the tongue, and being often employed by little children instead of other letters, it is not surprising that in many languages it serves to express the imperfect speech of children. In English, *l* has not been combined with the vowel *a*, as in L. *lallare*, Gr. *λαλεῖν*, G. *lallen*, but, as a

sort of compensation, the vowel *u* occurs in two shapes, viz. *o* and *û*. *to lill*, an antiquated word, to gasp as a dog out of breath; very rarely it is used like *to loll* to put out one's tongue. Spenser F. Q. I, 34:

*'Curled with thousand adders venomous
And lilled forth his bloody, flaming tong.'*

to lull to produce those protracted and monotonous sounds by which a child is put to sleep; cp. *lullaby* song used to lull children asleep; then, to cause to rest by soothing influences, to quiet, to assuage. — A child lulled in is or becomes sleepy. Thus *to loll* signifies to be lazy and sleepy, to act indolently, to lie at ease as a baby going to sleep; and as the tongue of an old jade or an exhausted dog hangs dangling from his mouth, it also is to put out one's tongue, cp. *to lill*.

D. a ²û (rarely o)

1. Pure Roots.

82. *Bang. Bung.* *to bang* to beat with something large and rough. — *to bung* has a similar signification, f. i. to bung up a person's eye. *bung.* s. the stopper of a cask, from the hollow sound caused by driving it in.

83. *Crash. Crush. Crush-crash.* All of them are expressive of a clattering, boisterous noise. *to crush* represents the sound produced by two hard bodies being ground, hence to press between two hard bodies.

84. *Cranch. Crunch.* They are nasalized forms of *crash*, *crush* (Nr. 83), *sh* having been changed into *ch* on account of the nasal *n*. *Cranch* or *craunch* represents the prolonged sound of *crash*, which is produced by one object slowly bruising and pounding another object. It is also used, as is always *to crunch*, in the sense of gnashing one's teeth.

85. *Flash. Flush. Flash*, originally the sound of a rush of water or sudden burst of flame, a quick transitory movement like that of lightning; then a sudden burst of light, a momentary brightness. — *to flush* to flow suddenly, as the blood of a person blushing.

86. *Gash. Gush*. The original signification is a loud noise like that of splashing water. *to gash* to make a long and deep incision in something, particularly in flesh. — *to gush* to rush forth in a copious stream.

87. *Grab. Grub*. *to grab* to lay hold of, to seize; cp. the same vowel and the same signification in Prov. G. *grapsen*. *to grub* originally to clear a piece of ground of weeds, then to dig. Connected with, though not derived from, AS. *graban*.

88. *Rash. Rush*. They express 'the sound accompanying any violent action'. Wedgwood. *to rash* to throw violently down as a boar does with his tusks; *rash*, adj., hasty and hurrying without consideration and thought. — *to rush* to move with violence, as the wind or a river.

2. Words with the Suffixes *le, er*.

89. *Gargle. Gurgle*. They represent the sound of bubbling water. *to gargle* to rinse one's throat — *to gurgle* to rush forth in an irregular noisy current.

90. *Maffle. Muffle*. *to maffle* represents a sound such as is produced by toothless jaws clapping together; hence to stammer, to speak in a broken and faltering voice, in the signification to wrap up, it is, however, derived from *muff*, see Müller, Etym. Wörterb. II. p. 111. Both these meanings have been joined in expressions like a muffled oar, a muffled drum, i. e. an oar or a drum at which a twisted piece of cloth has been fastened in order to deaden the sound.

91. *Straggle. Struggle*. The signification of broken sound, which Wedgwood supposes these words to have had at first, having been lost, they only refer to broken movement. *to straggle* to wander carelessly about; and as a person leaving the direct road and following his own way, must

be prepared to find many obstacles, *to struggle* is to strive or make efforts, to exert one's energies.

3. Mixed Forms.

92. *Blab. Blabber. Blubber. Blob.* All of them are originally, according to Wedgwood, an imitation of the sound of dashing water. *to blab* or *blabber* to talk loosely and foolishly. *to blubber* to weep noisily; the vowel *u* is in its place, because the noise produced by crying and sobbing is much hollower than that effected by mere talking. As crying is necessarily accompanied by swollen lips and cheeks, *blub*, used as a verb and as an adjective, signifies to swell, swollen. A parallel form with *blub* is *blob*: a) the mouth distorted by crying b) anything swollen, f. i. blob-cheeked, blob-lipped. — A byform of *blab* is *bleb* which has taken the particular sense of a watery pustule.

93. *Slatter. Slottery. Shut.* Originally an imitation of the sound of dashing water or splashing dirt. Hence *to slatter* to walk slovenly, as a person walking through dirt. *Slottery*, *shuttish* dirty; *shut* a dirty woman.

Having thus enumerated the words and groups of words in which primary Ablaut has been preserved, I shall now turn my attention to the so called strong verbs, i. e. to those which form their Past Tense by change of vowel¹⁾. This change of vowel does not only serve to distinguish the Perfect Tense and the Past Participle both from each other and from the Present Tense, but as many verbs, substantives and adjectives have been derived from strong verbs, it is also of great importance for the formation of words. Grimm,

¹⁾ The works made use of for the following disquisition are: J. Grimm, *Deutsche Grammatik* II, Göttingen 1826. — Fr. Koch, *Historische Grammatik der Engl. Sprache* 1863—1869. — R. Morris, *Historical Outlines of English Accidence*, London 1875. — Wedgwood, *Dictionary of English Etymology*, London 1872. — Müller, *Etymologisches Wörterbuch der Englischen Sprache*, Coethen 1865. — Grein, *Sprachschatz der angelsächsischen Dichter*, Cassel und Göttingen 1861. — I have adopted the classification and arrangement of verbs given by Koch.

in the second part of his grammar, has given a list of such words, as far as they occur in the oldest German dialects; I shall try in the following pages to fix what words in Modern English are still to be considered as formed by means of Ablaut. As the same AS. sound represents several sounds in Modern English, and as, on the other side, the same English vowel is based on several sounds in the parent speech, the words derived from strong verbs cannot have taken so regular a development as the onomatopoeic words, and in each case, therefore, it will be necessary to set out from the original AS. form.

The strong verbs are divided into two groups: those in which the original method of reduplication may still be discovered in Gothic and partly also in AS., and those in which the traces of this method have been totally effaced in all Teutonic dialects. Examining the words belonging to the first of these categories, we are struck by the complete absence of all derivative formations. The reasons of this grammatical phenomenon lie in the very character and nature of these verbs. The root-vowel in them was for a much longer time kept up than in those of the second category, and it was only at a comparatively recent period that in the Perfect Tense the combination *eô* rose into existence. When at last this moment arrived, the time in which new words were created by means of Ablaut, had already past, and it was impossible to employ the newly-contracted forms for that purpose.

All the words, therefore, of which I have to treat in the following pages, have been derived from the second category of strong verbs; and even *their* number must still be limited as it is well known that many of them have been lost in course of time. The first class, f. i., comprised, according to Koch, 73 verbs, of which less than one half — only 34 — have survived; all the rest have disappeared. Part of them gave up their place to French verbs, *teldan* to cover, *hlimman* to sound, *grimman* to rage, *linnan* to cease, *þwingan* to constrain, *hweorfan* to return &c; in other cases, there existed already in AS. two words conveying

the same idea, and one of them, seeming to be superfluous, was dropped. It is curious to see that in such cases the language generally preferred a weak verb to a strong one; so: *pencean*, *þyncan* to think to *sinnan*, *teolian* to toil to *swincan*, *clænsian* to cleanse to *sweorfan*, *ascian* to ask to *gefregnan*. What has been stated with regard to one class, applies of course to all others, and as besides in Modern English we sometimes find a weak form by the side of a strong one, we are fully entitled to draw the conclusion that in process of time weak verbs became preponderating, and consequently the number of words formed by means of Ablaut less frequent; and that, on the other hand, in a stage of the language of which no monuments are extant, the number of strong verbs and that of their derivatives was greater than in AS. — And indeed, it does not unfrequently happen that some of the old Teutonic dialects represent the strong verb which has been lost in AS. In other cases, the existing Ablaut-formations clearly point to a lost root-verb, of which Grimm also enumerates a certain number; it needs, however, hardly be added that we cannot proceed too cautiously on this hypothetical ground.

There is still another change of vowel to be taken into account which, essentially differing from Ablaut, is often to be met with in words created by means of Ablaut. The endings which added to the root, served to form verbs and substantives, exercised, in their turn, an influence on the root-vowel. This change is called Umlaut; and in AS. it is particularly produced by a following *i*, by which a preceding deep vowel is rendered more light and clear. The complete scheme for the I-Umlaut in AS. is:

a	becomes	e	u	becomes	y	û	becomes	ÿ
â		ê	ea		y	eâ		ÿ
ô		ê	eo		y	eô		ÿ

(cp. Koch Gr. p. 43, § 38; March, A Comparative Grammar of the AS. Tongue § 32). As we shall have instances of all these changes, it is not necessary to give any here.

The words, derived from strong verbs by means of Ablaut, with which in many cases Umlaut has been combined,

may naturally be divided into three classes: either they are verbs, or they are substantives, or lastly adjectives.

The strong verbs which are, if not the oldest, yet the most characteristic constituents of the vocabularies of the Teutonic dialects, form as it were a stock which may well be diminished but which does not allow of any augmentation. Thus it is impossible that they should have procreated strong verbs; in *spinnan span spunnen* and *spannan spôn spanen* we have two different roots, as also the significations in AS. *to spin* and *to allure* have nothing in common. It is the same in *scafan scôf scafen* to shave and *sceofan sceôf scufon scofen* to shove. All the verbs, on the contrary, derived from strong verbs, are weak ones, i. e. they express tense not by changing their root-vowel, but by composition with *de(te)*. A characteristic sign of AS. weak verbs is their Present-stem ending in *ia* (Inf. *ian*). In many stems *i* has disappeared, not, however, without leaving traces of its existence; either it has geminated the last consonant of the root, *leccan* (= *legian*), *sellan* (= *selian*) *dippan* (= *dipian*), or it has been the cause of Umlaut taking place, *mênan*, *sprengan*, *styrman*. The most simple and natural way of forming weak verbs from strong ones was only to change the ending, that is to say, to use the same root for the formation of a strong and a weak verb. As by this proceeding the idea expressed by the strong verb could hardly be modified, several weak verbs were in AS. indiscriminately employed by the side of strong ones, until at last they succeeded to supersede the latter. *to grin*, *to elope*, *to love*, *to step*, *to well*, *to wield* are based on the weak verbs *grinjan*, *âh-leáþian*, *leóþjan*, *steppan*, *wellan*, *wyldan*, which, in their turn, have taken the place of strong verbs, viz. *grīnan*, *hleápan*, *leófun*, *stapan*, *weallan*, *wealdan*.

Only one verb, corresponding in its form to those just mentioned, differs in its signification. This verb is *to fell*, from *fellan*, which exists by the side of *fyllan* as *wellan* by the side of *wyllan*, the forms with *e* having been ultimately preferred in order to distinguish these words from *to fill* = to make full, and the auxiliary verb *I will*. *To fell* is the

transitive form of *to fall* and has taken a causative meaning, signifying to cause to fall, to prostrate. In that respect it is connected with a whole group of verbs to which, quite in the same way, the vowel *e* imparts a transitive meaning, in which, however, *e* is not the Umlaut of the vowel exhibited by the Present Tense, but of that which is found in the Perfect Tense. The vowel *a* (*æ*) of which *e* is the Umlaut, being employed in the Perfect Tense of the first three classes of the second division of strong verbs, all the transitive verbs with causative meaning, derived from strong verbs and exhibiting the vowel *e*, belong to one of these three categories.

I. *to bind* (AS. *bindan*) to tie together; *to bend* (AS. *bendan*) to make a thing apt to be tied with another one, i. e. to render curved, to crook something by straining it.

to blink (AS. *blincan*) to wink, to shut one's eyes on a sudden; *to blench* (AS. *blencan*) to make one shut his eyes, as by a sudden fright, to hinder, prevent; generally in a transitive sense like *to blink*.

to drink (AS. *drincan*); *to drench* (AS. *drencan*) to cause (a horse) to drink.

to stink (AS. *stincan*); *to stench* (AS. *stencan*) to cause that something stinks.

to quinch (AS. *quincan*), originally to go out, then transferred to other kinds of rapid movement; *to quench* (AS. *quencan*) to cause to go out, to put out, to extinguish.

to wind (AS. *windan*); *to wend* (AS. *wendan*) originally like G. *wenden*, to cause something to wind itself. But very early *to wend* has taken an intransitive sense = to walk.

It has been somewhat different in AS. *blindan* 'turbidum, nubilum esse', AS. *blendan* to cause something to become turbidum, nubilum; i. e. a) to mix things together so that they cannot be easily distinguished. b) to render the eyesight dim. That these two meanings might be distinguished, the signification b) was transferred to *to blind*, which after the original strong verb had been quite lost, was formed from the adjective *blind*.

In AS. belonged to the same category: *scrincan* *screnean*;

sincan sencan; springan sprengan; stringan strenge; in all these cases, however, the weak forms were not possessed of sufficient vitality to exist by the side of the strong ones: the latter, on the contrary, have also taken their functions. A different way was taken in AS. *singan*, AS. *sengan* to cause to sing, i. e. to give a particular sound as that of light objects being burnt; then to burn slightly; the idea of AS. *sengan*, for which we should expect *sench* (cp. *blench*, *drench*, *stench*), has, however, not been expressed by change of vowel, but by a modification of the last consonant.

There is no Umlaut in *steorfan* perire, *stearfjan* perdere; *to starve*, in Modern English, has both these significations.

II. AS. *cwelan* to be tormented, to die; AS. *cwelian*, *cwellan* to kill and *to quell*: two parallel forms derived from the same AS. word.

III. *to lie* (AS. *licgan*); *to lay* (AS. *lecgan*) to cause to lie, to put or place.

AS. *cwican* to move (cp. *quick*); AS. *cwacjan*, *cweccan* = to quake, originally to make something move; then *cwican* having been lost, in an intransitive sense, to tremble, to shudder.

to sit (AS. *sittan*); *to set* (AS. *settan*) to cause to sit, to put or place.

To these may be added: *to tear* (AS. *teran*), *to tar* to cause to tear, to incitate, derived from O Fr. *tarier*, which is based on a weak Germanic verb, OHG. *zerjan*; cp. Diez, Etymol. Wörterb. II, p. 436.

The same causative meaning is in some derivatives from the Perfect Tense of verbs, belonging to the fifth class.

to bite (AS. *bītan*); *to bait* (AS. *bātjan*, *bætan*) to set the dogs at somebody, to provoke.

AS. *blican* to shine, *blæcan* to make shining, *to bleach*.

AS. *lidan* to sail, to go; *lædan* to lead.

to rise (AS. *a-rīsan*), *rear* (AS. *a-ræran*) to bring up to maturity. A less tropical meaning is exhibited by another form in which Umlaut has not taken place, viz. *to raise* (AS. *a-râsan*) to cause to rise, to uplift.

† *lihan* to lend; *lænan* to loan (about the change of æ

into *oa* see Mätzner Gr. p. 124) to cause a person to lend, to borrow.

† *strican* to go; *streccan* to stretch.

To these verbs may be added one belonging to the fifth class: *būgan* to bow, to bend; *býgan* (from the Perfect Tense *bedh*) to cause to bend, to buy, from an ancient symbol; see Grimm, Rechtsaltertümer 608.

Many of the verbs, however, derived from verbs belonging to Cl. I and VI, and exhibiting the vowel of the Perfect Tense, particularly those in which Umlaut has not been employed, have not a factitive meaning, but are used to render the idea expressed by the strong verb, more intense, or to impart to it a particular shade.

I. *to climb* (AS. *climban*); *to clamber* has the same meaning as *to climb*, with the only difference that by the ending *er*, expressing repetition, the single movements by which we advance in climbing, are rendered more conspicuous.

to wind (AS. *windan*); *to wander* (AS. *wandrian* or *wandlian*). Both in *to wander* and *to clamber* the suffix seems to have prevented Umlaut from taking place.

to wring (AS. *wringan*); *to wrench* (*wrencan*); it has the same meaning as *to wring*, the action expressed by it is only more keen and intense.

VI. † *gīnan*; *to yawn* (AS. *gūnian*).

to gripe (AS. *gripan*) to seize and hold fast with the hand; *to grope* (AS. *grāpjan*) to endeavour to find something by touching and feeling, a particular kind of griping.

† *snīðan* to slit, still existing as an adjective *snith* = piercing, cutting; *to snathe* to top trees.

to strike (AS. *strīcan*) to touch with a blow, to hit with some force; *to stroke* (AS. *strâcjan*) gently to move the hand along the surface of something. — In the same way have been formed, although an AS. root-verb does not exist, *to pike* and *to poke*.

† *grīnan*; *to groan* (AS. *grānjan*).

ðilan (see Grimm N. 492) *partiri*; to deal, to dole (AS. *ðælan*, cp. to loan p. 37) to divide, to distribute.

- In two words, belonging to Cl. VI, the weak form with the vowel of the Perfect Tense has succeeded in superseding the strong one, viz. *reofan* to reave (*reáfjan*), *þreotan* to threat (*þreátjan*).

Having thus enumerated the verbs showing the vowel of the Perfect Tense of verbs, belonging to Cl. I, II, III, V, and VI, we have still the fourth class left, which has *ô* in its Perfect Tense. In the weak verbs, derived from it, we consequently expect *ê* (*ee*). But it is only in one case that here we have both the strong and the weak form, and in that case the strong verb only exists in AS.: † *sacan* to fight; *sêcan* to seek. And yet, not a small number of verbs having been formed quite in the same way, we are allowed to suppose that at an earlier stage of the English language many more strong verbs, showing in their Present Tense *a*, in their Perfect Tense *ô*, were existing. The latter vowel is still discernible in substantives and adjectives (cp. also *sake*), to which the weak verbs apparently belong. Thus are to be explained:

doom (AS. *dôm*), to deem (*dêman*). — *boot* (AS. *bôt*), to beet (AS. *bêtan*), to add fuel to the fire, formerly to improve. — *food* (AS. *fôða*), to feed (AS. *fêðan*). — *cool* (AS. *côl*), to keel (AS. *cêlan*). — *blood* (AS. *blôð*), to bleed (AS. *blêðan*). — *whore* (AS. *hôre*; as to the addition of *w*, cp. Mätzner, Grammatik pp. 186—7), to hire (*hýran*). — *hood* (AS. *hôð*), to heed (AS. *hêðan*). — *brood* (AS. *brôð*), to breed (AS. *brêðan*). — *moot* (AS. *môtjan*), to meet (AS. *mêtan*). — AS. *sôm*, to seem (AS. *sêmian*). — OS. *wôpan*, to weep (AS. *wêpan*). — OS. *spôð* (G. *sputen*), to speed (AS. *spêðan*).

The English language thus employing the vowel of the Perfect Tense in the formation of verbs, we may, even a priori, suppose to find verbs which exhibit the vowel of the

Past Participle. As I have already mentioned that only in Cl. I, II, and VI the vowel of the P. P. essentially differs from that of the Present Tense, such verbs can only be formed in those three classes; but the question even takes a simpler form, because in fact we only find such derivatives in Cl. I and VI. — As to the meaning of these verbs, they exhibit the same idea as is conveyed by the rootverb, not in its generality, but somewhat modified and mostly applied to one distinct object. In several cases the original strong verb has been lost, and the derived weak verb has, also with regard to its signification, taken its place. The number of the verbs belonging to these groups, was much greater in AS., and in modern English we do not often find both the root-verb and that which shows the vowel of its P. P.

I. *to stint* (AS. *stintan*) to confine within certain limits, *to stunt* (AS. *styntan*) to hinder something from taking its ordinary size.

Goth. *hinþan* to take; from the Perfect Tense with Umlaut has been formed *to hent(d)* (AS. *hentan*), to seize, to pursue; from the P. P. *to hunt* (AS. *huntian*) to endeavour to seize something, particularly, to pursue game with hounds.

Goth. *gairdan*; AS. *gyrdan* to gird.

† AS. *grinnan*; AS. *grunian* to grunt; the latter seems however to have been influenced by F. *grondir* (*L. *grundire*).

VI. † AS. *dreopan*; AS. *dropjan* to drop; AS. *drypan* to drip.

† AS. *deopan*; AS. *dyppan* to dip.

AS. *fleotan* to fleet; *flotjan* to float.

AS. *steoran* *stýran* to steer; AS. *styrían* to stir.

AS. *spreotan* to sprout; AS. *spryttan* to sprit.

A particular development is to be stated in four verbs which have *oo*: *steopan* — *stupian* to stoop, *dreopan* — *druþian* to droop, *u* in both of them being the vowel exhibited by the Plural of the Preterit Tense. To them have been joined two verbs which, according to rule, could not give

rise to such forms, viz. *to swoon* from *swīnan swān swīnen*, *to swoop* from *swīpan swāp swīpen*.

It may be that the signification has been of some influence on these forms: all four of them expressing a movement down to the ground, the dark vowel in its prolonged form was perhaps preferred; on the other hand, *i*, preceded by *n*, was in AS. often changed into *u*: *nudu* (*widu*), *wuduwe* (*widuwe*), *swura* (*swira*); (see Koch, Grammatik § 34).

Verbs, besides, may in English easily be derived from substantives and adjectives, so that it is often difficult to say which of them is the original word, either the substantive and the adjective, or the verb. It is not surprising that also here in some cases Umlaut is found: *knot*. s., a) *knottjan* to knot; b) *cnyttan* to knit. — *knoll*. s., an elevation of earth, a small hill; *to knoll* to ring the bell at a funeral. The AS. verb *cne(y)llan* has disappeared, leaving, however, the substantive *knell* (AS. *cne(y)ll*), the stroke of the funeral bell. (These words give another instance of the transition from the idea of movement to that of shape). — A similar proceeding seems to have taken place in *loft*. s. and *to lift*.

Of adjectives which have given rise to verbs, I mention: *broad* (AS. *brād*); *to bread* (AS. *brædan*) to expand, to extend. — *full*; *to fill* (*fyllan*). — *foul* (AS. *fūl*) to defile (AS. *ā-fylan*) to render foul.

The second division of words derived from strong verbs by means of Ablaut, is composed by substantives. Here, too, we have to distinguish two categories of words: those which show the vowel of the Perfect Tense, and those in which the vowel of the Past Participle is to be met with.

The form of the substantives from the Perfect Tense is generally that of the Perfect itself without any suffix added, and it is only in a few cases that either a vowel or a consonant has been joined to it. The AS. suffix *a* has been reduced to a silent *e* in *hare* (AS. *hara* from *hisan*

Grimm No. 558), *snake* (AS. *snaca* from *snūcan*). It has modified the final consonant in *wretch* (AS. *wræca* from *wrecan*). — In the same way, the AS. suffix *u* has been softened down to *e* in *namu* (AS. *namu* from *nīman*), *share* (*scearu* from *sceran*), *scale* (AS. *sceahu* from *scelan* Gr. No. 563). *u* has been amalgamated with *g*, and has produced *w* in *law* (AS. *lagu* from *licgan*). — The suffix *e* has disappeared in *load* (*-star*) (AS. *lāde* iter from *līðan*). — The suffix *th* has been preserved in *health* (AS. *hælhð* from *helan*). It has taken the form of *t* in *height* (AS. *heāhðo* from *heohan* Gr. 539). *t* already existed in AS. in *craft* (AS. *cræft* from *criban* Gr. 541), *draught* (AS. *drōht* from *dragan*). — *en* is to be found in *token* (AS. *tācen* from *tīhan*). — *el* with Umlaut occurs in *steeple* (AS. *stēpel* from *stapan*).

The influence exercised by the vowel of the Perfect Tense on the signification of words belonging to this group is not the same in all of them. March (Gr. § 230) says: 'the vowels of the past denote result', but he is obliged to add: 'in many derivatives this force is lost'.¹⁾ The following remarks will prove, in how many instances the principle given by March does not apply, and will at the same time show how manifold the functions are which Ablaut has to perform in these words.

1. If the verb has a transitive meaning, the corresponding substantive often expresses a concrete object which is the result of the action of the verb. This seems to be the proper domain of the vowel of the Perfect Tense as the action must precede the object which is produced by it. By far the greater number of substantives exhibiting the vowel of the Perfect Tense have adopted this signification.

I. *malt* (AS. *mealt* from *mettan*), *song* (AS. *sang* from *singan*), *thong* (from *þingan*), *warp* (AS. *wearp* from *weorpan*), II. *barn* (AS. *bearn* from *beran*), *name* (AS. *namu* from *nīman*), *breach* (AS. *bræc* from *brecan*) III. *fret* in *fretwork* &c. (AS. *fræt* from *fretan*), *wreck* (AS. *wræc* from

¹⁾ See Grimm, *Grammatik* II, 88.

wreacan), *law* (AS. *lagu* from *lecgan*), IV. *groove* (AS. *grôf* from *grafan*), *draught* (AS. *drôht* from *dragan*), *stool* (AS. *stôl* from *stalan* Grimm 464), *doom* (AS. *dôm* from *daman* Gr. 466), V. *bait* (AS. *bât* from *bîtan*), *sloat(s)* (from *slîtan*), *loan* (AS. *læn* from *lîhau*), *token* (AS. *tâcen* from *tîhan*), *deal* (*dæl* from *dilan*), *rope* (AS. *râp* from *ripan*), VI. *shove* (AS. *sceâf* from *sceofan*), *throe* (*þreâf* from *þreowan*) &c.

2. The vowel of the Perfect Tense often serves to form a concrete substantive of which the verb may be predicated. As the same verb may be connected with many substantives, it is obvious that mere chance has often determined the particular meaning of the substantive; so *hall*, being originally that which sounds, might quite as well have adopted the signification of trumpet (cp. *clarion*) or of anything apt to produce a loud sound. Such concrete substantives have been formed from intransitive verbs as well as from transitive verbs; in the latter case they often signify the object or instrument which serves to produce the action of the verb. To this class belong: I. *hall* (AS. *heal* from *hellan*), *bellow(s)* (AS. *hælg* from *belgan*), *stamp* (from *stimpan*), *wand* (from *windan*), *hand* (from Goth. *hinpan*), *crank* (from *crincan*), *sling* (from *slingan*); II. *dwale* (from *dwelan*), *tare* (from *teran*), *scale* (AS. *sceahu* from *scelan* Gr. 563); IV. *foot* (AS. *fôt* from *fatan*), *hook* (from *hacan*); V. *dough* (AS. *dæg* from *ðigan* Gr. 514), *goad gad* (AS. *gâd* from *gîdan* Gr. 506), *loam* (AS. *lâm* from Gr. 494); VI. *leak* (from *lûcan*).

3. The vowel of the Perfect Tense expresses the action of a verb rather in an abstract manner: the word has, as it were, the signification of the infinitive used as a substantive: I. *damp* (AS. *dimpan* Gr. 368), *throng* (AS. *þrang* from *þringan*); III. *craft* (AS. *cræft* Gr. 541), *smack* (AS. *smæc* Gr. 553); IV. *wood* (AS. *wôd* from *wadan*; V. *shrove* (from *scrifan*), *stroke* (from *strican*); VI. *height* (AS. *heáhðo* Gr. 539), *need* (AS. *neâd neod* Gr. 534).

4. In some cases the substantive, derived from the Perfect Tense of the Vth Class signifies the place where the action of the verb is particularly apt to pass: *glade* (from *gîdan*), *road* (from *rîdan*), *strode* (from *strîdan*), *load* (from *lîdan*), *abode* (from *abîdan*).

5. An animated object is rarely expressed by the Perfect form: *wretch* (AS. *vræca* from *vræcan*), *swain* (AS. *swân* from *swīnan*), *neat* (*neāt* from *neotan*), *hare* (AS. *hara* from *hisan* Gr. 550), *snake* (AS. *snaca* from *snācan*).

The substantives derived from the Past Participle of strong verbs are in their form similar to those of the preceding group. Here, as well as there, we have a number of substantives exhibiting the mere stem, the ending *en* of the P. P. having been dropped. In other cases suffixes have been added, so *t* in *dolt* (from *dvelan*), *er* in *blunder* (from *blindan*), *ster* in *bolster* (from *bellan*), *ling* in *foundling* (from *findan*), *ard* in *drunkard* (from *drincan*), *uca* in *bullock* (AS. *bulluca* from *bellan*), *el* (with Umlaut) in *bundel* (AS. *byndel* from *bindan*). *a* has disappeared in *float* (AS. *flota*), *drop* (AS. *dropa*), *sprot* (AS. *sprotu*).

As to the signification of these substantives, it is, as may be anticipated, impossible to give a rule which applies to all of them. In the greater number of words, however, the substantive with the vowel of the P. P. has the meaning of the P. P. and is, as it were, a compensation for the lost faculty of the English language to use the P. P. as a substantive: I. *bulk* (from *belgan*), *gulp* (from *gelpan*), *clump* (from *climpan*), *rump* (from *rimpan*), *bundle* (AS. *byndel* from *bindan*), *ground* (AS. *grund* from *grindan*), *word* (AS. *word* from *weorþan*); II. *hole* (AS. *hol* from *helan*), *mull* (AS. *mol* from *melan*), *shore* (AS. *score* from *sceran*); VI. *drop* (AS. *dropa* from *dreopan*), *lot* (AS. *hlot* from *hleotan*), *shot* (from *sceotan*), *loss* (from *leosan*), *lock* (from *lūcan*), *bow* (AS. *boga* from *būgan*).

The substantive derived from the Past Participle may also denote an object of which the verb may be predicated: *borough* or *burrow* (from *bergan*), *float* (AS. *flota* from *fleotan*).

In two cases the vowel of the P. P. signifies the object by means of which the action of the verb is produced:

slot a doorbolt (OHG *sliozan*), *lid* (AS. *hlid* from *hlidan* to cover).

Now and then the vowel of the P. P. is found in substantives expressing animated objects: *bullock* (AS. *bulluca* from *bellan*), *hound* (AS. *hund* from *hinpan*), *dolt* (from *dvelan*).

Having thus given the general remarks suggested by the form and the meaning of the substantives which have been derived from strong verbs, I shall proceed to enumerate them as completely as possible according to the six classes to which they belong.

I. Pr. *i* (*e*, *eo*) Perfect *ea* (*a*) P. P. *u* (*o*).

Bellan to *bell*, still used = to cry like a hart or boar. S. *bell*, the instrument which gives forth loud, ringing sounds. — *bullock* (AS. *bulluca*) a young bull; *bull* itself seems not to have existed in AS.

Meltan to *melt*; s. *milt*, a concoquendo, solvendo succum (Grimm); *malt* (AS. *mealt*) barley moistened and dried.

Belgan to *swell*; *bellows* (AS. *bælg*) the instrument which sucks air, which swells. — *bulk* that which is swollen, the magnitude of a substance. — *boll* a capsule. — *bolster* a long, thick cushion. — Umlaut has taken place in AS. *bylig* = *bu(i)lge*; the same word in the form of *belg* has produced *belly*. — *bowl*, although belonging to the same root, has been taken from Fr. *boule*.

Gilpan to *gulp*, to *swallow*; *gulp* a draught.

Gildan to *pay*; the vowel *i* of the Present Tense has been changed into *e* in *geld* fine, and in *gelt* tinsel; to the same verb belong *guild* and *guilt*; the vowel of the P. P. is to be found in *gold*.

Swimman to *swim*; *swamp* marsh, bog. It seems to be the same word as AS. *swam* fungus G. *Schwamm*, although in similar cases the addition of an inorganic *b* was preferred.

Rimpan to *rimple* (see p. 21); *rump* the part of the body which easily gets rumples or ripples.

Bindan to *bind*; *band* a ligament with which things

may be bound together; *bond*, the same form as *band*, used generally when speaking of moral and legal obligations. (as to the change of *a* and *o* before *n* + cons., see Koch § 23, Mätzner I, p. 120). U, the vowel of the P. P. occurs *with* Umlaut in *bundle* (AS. *byndel*) several things bound together.

Findan to find; *foundling* a child that has been found.

Grindan to grind; *ground* (AS. *grund*) what is ground, the surface of the earth, soil.

Rindan to push; *rand* margo.

Windan to wind; *wand* a rod; as to *wound* (AS. *wund*) and *wonder* (AS. *wundor*), see Gr. No. 383).

Crincan to yield, cp. *crinkle* p. 25; *crank* a bend or turn.

Drincan to drink; *drunkard* an habitual drinker.

Geongan to go; *gang* a number of persons going together.

Singan to sing; *song* (AS. *sang*) that which is sung.

Stingan to sting; *stang* a pole.

Swingan to swing; *swang* a bog; Müller thinks it to be = *swamp*; but beside the form not agreeing with this etymology, *swamp* from *swimman*, and *quagmire* from *quake*, both expressive of the same idea, seem to speak in favour of the derivation from *swingan*.

Pringan to press; *throng* (AS. *þrang*) a crowd.

Þwingan to constrain; *thong* (AS. *þwang*) that which constrains, fastens.

Wringan to wring; *wrong* (used as a subst., adj., and verb).

beorgan to guard; *borough* (AS. *burg*) originally a fortified town which protects. The same word in a somewhat different form is to be found in the names of places: *Canterbury*, *Newbury*, *Kingsbury*.

weorpan to throw; *warp* (AS. *nearp*) texture, a technical term in weaving.

weorpan to become; *word* (AS. *word*) an idea, as it were, realized; *wort* (AS. *nyrt*) a herb.

To this category we add with Grimm the following verbs which either exist in other Teutonic dialects or which are suggested by extant derivatives:

OHG. *hellan* to sound; *hall* (AS. *héal*) a large, resounding room or passage.

climpan; *clamp* a beam; *clump* a joist.

blindan; *blunder* a gross mistake.

dimpan (Gr. 368); *damp* moisture; *dump(s)* sadness; for the transition in the meaning, ep. *fumes*, *vapours*, also Fr. *vapeurs*.

crimpan (Gr. 370); *cramp* a restraint or contraction.

slingan (Gr. 421); *slang* 'a long narrow strip of land'. ep. Müller, Et. Wörterbuch II, 344.

hindan (Goth. *hinþan* Gr. 395): *hand* = 'manus qua capimus'; *hound* (AS. *hund*) 'canis qui capit'.

lingan (Gr. 423); *lungs*.

stimpan (Gr. 586); *stamp* a forcible impression with something, the instrument which serves to give such an impression; *stump* that part of a thick object, which remains after the top has been cut off.

brinnan (Gr. 371); *brand* a burning piece of wood; *brunt* the sudden collision of two things, fiery shock.

keornan (Gr. 613); *kern*; *corn*.

II. Pres. i. Perf. *ê*, *a*. P. P. *u*. *o*.

dwelan to render torpid; *dwale* a poisonous plant which causes sleepiness and torpidity, nightshade; *dolt* a heavy stupid fellow.

helan to hide, to cover; *health* (AS. *hælb*) the state of being entirely covered i. e. sound. *hole* (AS. *hol*) belongs, according to Müller, to the same verb.

niman to take; *name* (AS. *namu*) that which an object, emphatically speaking, takes or adopts.

beran to bear. From the Present Tense have been derived: *barley* (AS. *bere*); *barn* (AS. *bern*); *birth* (AS. *byrd*); *berth* (?); *barm* (AS. *beorma*), ep. G. *Hefe* from *heben*. — The vowel of the Perfect Tense is in *barn* (AS. *bearn*) that which has been borne, child. — *bier* the instrument which serves for bearing, has been taken from Fr. *bière*, which, in its turn, is of Germanic origin, AS. *bær* = *bier*.

sceran to shear. From the Present Tense: *shire* (AS. *scire*); *sheriff* (AS. *scirgerefa*), *shirt*; originally, any short garment, a petticoat, an apron. From the Perfect Tense: *share* (AS. *scearu*) a certain portion; *shore* the margin of the land next to a sea or lake by which the sea or lake is as it were separated from the land.

teran to tear; *tare* that which tears, a weed.

brecan to break. From the Present Tense: *breach* AS. *brice* (Fr. *brèche*). From the Perfect Tense: *brake* 'a place overgrown with ferns and shrubs' (see Müller Et. Wb., s. v.)

According to Grimm we have to add:

melan (Gr. 560); *meal* (AS. *melu*); *mull* (AS. *mol*).

sclan separare (Gr. 563); *skill*, with the vowel of the Present Tense, properly, the faculty of separating and distinguishing; *scale(s)* (AS. *scalu*) balance by which things are separated; *scale* (of a fish) (AS. *sceahu*); *scall* scab, scurf.

III. Pres. *e*. Perf. *æ*. P. P. *æ*, *i*.

wefan to weave; *web* that which is woven, has been derived from the P. P. — *woof* does not occur in AS.; *o*, it is true, very early intrudes into the P. P. of the verbs belonging to this class, but as AS. *o* is but rarely changed into *oo* (*cok* = *cook*, *sona* = *soon*, see Mätzner p. 122), *woof* remains an anomalous formation.

gifan to give; *gabel* (AS. *gafol*) duty on salt, originally that which is given; this meaning has been preserved in *gift*.

fretan to eat away; *fret* (AS. *fræt*) relieve, originally that which is corroded.

tredan to tread; *trode* has been formed from a later P. P., cp. *woof*; in *trode*, however, AS. *o* has regularly developed itself into *oo*.

wrecan to wreak; *wretch* (AS. *wræca*);

licgan to lie; *law* (AS. *lagu*), cp. the same development of meaning in G. *setzen*, *Gesetz*.

sittan to sit; *seat* (AS. *sæt*) the thing on which we seat.

biddan to bid; *bead* (AS. *bed*), originally prayer.

sticcan to stick (Mätzner; p. 389); *stake; stock; steak* seems to have been derived from a Scandinavian source, see Müller.

Besides, Grimm supposes the following verbs, belonging to the same class, to have been lost: *crifan* (540), *stifan* (540 b), *stedan* (545), *hisan* (550), *smican* (553), from which he derives the substantives: *craft, staff, stead, hare and hair, smack*.

IV. Pres. a. Perf. ô. P. P. a.

stapan to step; the vowel of the Present Tense has been preserved in *staple*; the vowel of the Perfect Tense with Umlaut in AS. *stêpel steeple*. In *stop* the influence of O. Fr. *estoper* from AS. *stuppa* tow, oakum, is not to be denied.

grafan to dig, to grave; grave (AS. *græf*); the same word had, already in AS., the signification of lucus, *grove*; as to the change of *æ* into *o*, cp. *stæl — stole, bræk — broke*, see Mätzner p. 120; the original signification is: alley in a wood, thence a small forest giving shade like the trees shading a walk. — The vowel of the Perfect Tense is in AS. *grôf groove* channel or ditch.

bacan to bake; beech (AS. *bôce, bêce*), because that tree was used for baking, cp. Gr. *φηγός* connected with *φάγειν* to roast; the form with *ô* without Umlaut has been preserved in *bôc book*.

dragan to draw; draught (AS. *drôht*).

hebban to heave; hoof (AS. *hôf*) that which is heaved.

To these we add with Grimm:

daman (466) — *dôm doom*; *laman* (467) — *lôm loom*; *haran* (472 b) — *hôre whore*; *batan* — *bôt boot*; *fatan* — *fôt foot*; *fadan* — *fôd food*; and probably: *hacan* — *hake* (name of a fish), *hook* (AS. *hôc*); *flahan to flay* — *flôh flaw*, originally fragment, piece, then gap, fissure.

V. Pres. î. Perf. â. P. P. î.

ripan to gather; râp rope, that which consists of several threads twisted together.

līfan to remain; *life* (AS. *līf*); *loaf* (AS. *hlāf*) that which preserves life.

drīfan to drive; *drove* (AS. *drāf*).

scrīfan to shrive; *shrove* in shrove-tide, Shrove-Sunday, Shrove-Tuesday, when people generally go to confess.

bītan to bite; *bait* (AS. *bāt*).

sītan to slit; *sloats* the flat underpieces which keep the bottom of a cart together.

abīdan to abide; *abode* the place where we abide.

gīdan to glide; *glade* an open passage in a wood.

rīdan to ride; *road* (*rād*), a way to ride on.

sīdan to slide; *slade* a small protracted valley; in form and meaning *slade* may well be compared with *glade*.

strīdan to stride; *strode* stud.

hlīdan to cover; *lid* (AS. *hlīd*) that which covers.

līdan to move, to sail; AS. *lāt* way has become *load* a conduit in a mine; the same word is found in *lead-stone*, *load-star*.

snīdan to slit; *snathe* the handle of a scythe.

wrīdan to writhe; *wrath* (AS. *wrāð*).

snīcan to sneak; *snake* (AS. *snaca*).

strīcan to strike; *stroke*; a parallel form with *stroke* is *strake*, see Mätzner p. 114; *streak* shows the vowel of the P. P. i, AS. *strica*.

By means of analogy seem to have been formed *spike* *spoke*, cp. also *pike* *poke* p. 38, all three of them ending in *k*.

tīhan to draw; *token* (AS. *tācen*) cp. G. *ziehen* and *Zeichen*.

līhan to lend; *loan* (AS. *læn*).

aswīnan (Gr. 115) originally *agi*, ferri: *swine* (AS. *swīn*) animal quod pastum agitur; *swain* (AS. *swān*) puer qui pastum agit.

We add with Grimm:

hītan (499), *heat* (AS. *hæt*).

dlītan (492), *deal* (AS. *dæl*), *dill* (AS. *dil*)

līman (494), *lime* (AS. *līm*), *loam* (AS. *lām*), *limb* (AS. *lim*).

dlīgan (514), *dough* (AS. *dāg*).

swītan (500), *sweat* (AS. *swāt*).

gīdan (506), *goad* (AS. *gād*); another form of *goad* is *gad* (AS. *gæd*) *burine*.

glīman (495), *gleam* (AS. *glæm*); *gloom* (AS. *glōm*), an anomalous formation; the dark vowel perhaps stands in relation with the meaning, cp. *stoop* &c. p. 40.

īsan (512), *ice* (AS. *īs*), *iron* (AS. *īren*), *ore* (AS. *ær*).

VI. Pres. *eo* (ū). Perf. *ed*. Pl. *u*. P. P. *o*.

dreopan to drop; *drop* (AS. *dropa*).

slāpan to dissolve, to slit away; *slope* an inclined direction.

cleofan to cleave; *clufu clove*, 'a part separated, appropriately the parts into which garlic separates when the outer skin is removed'. *Clove* = spice from Fr. *clou*, from L. *clavus*.

sceofan to shove; *sheaf* (AS. *sceāf*); *shovel* (AS. *scofl*).

leofan to love; *love* (AS. *lufu*).

preowan to throe; *throe* (AS. *preāw*).

fleotan to flow; *fleet* (AS. *fleót*); AS. *flota* ship is extant in *flotson* stranded goods. To the same root belongs *flood* (AS. *flōd*).

geotan to pour; *guts* (AS. *guttas*) the intestinal canals of an animal, into which things are poured.

hleotan to cast lots; *lot* (AS. *hlót*).

neotan frui; *neat* (AS. *neāt*) animal quo fruimur. Gr.

sceotan to shoot; *shot*.

a-preotan to loathe, to irk; *threat* (AS. *preāt*) a menace which irks somebody.

beodan to bid; AS. *bad* *mandatum* and *boda* *nuntius* have disappeared; the latter signification has been preserved in *beadle* (AS. *bydel*); as to the not very frequent change of AS. *y* into *ea*, see Mätzner p. 110.

creodan to crowd; *crowd* (AS. *croda*); by metathesis of *r*, the same word has given *curds*, for which, according to Wedgwood, also *cruds* occurs.

freosan to freeze; *frost*.

leosn to loose; *loss*.

lūcan to lock; *leek* (AS. *ledk*), 'ab aperiendo folia' Grimm; *lock* (AS. *loc*) anything that fastens.

būgan to bow; *bow* and *bough* have been derived from AS. *bōg*.

smūgan to creep, to supple round somebody; *smock* a habit which sits tight and loose; the same word with Umlaut and diminutive suffix is *smicket*.

teohan to tug; *tug* (AS. *tyge*).

breotan to break; *bread* (AS. *bredd*) that which is broken (Grimm), or from *breodan* to brew, bake. According to Grimm we have to add:

sleotan (226); *slot*.

geomæn (516); *bridegroom* (AS. *guma*).

peonan (520); *thunder* (*þunor*).

heopan (524); *heap* (*hēap*); *hop* (*heope*).

steopan (526); *stop*.

streopan (527); *strypan* to stripe; *strap* and *strop* (AS. *strop*).

greotan (531); *grit* (AS. *greot*); *grout* (AS. *grūt*); *groats* has taken the same development as *slope* &c.

sneotan (532); *snot*.

meodan (533); *meed* (AS. *mēd*).

leohan (538); *lie* (AS. *lēah*).

heohan (539); *height* (AS. *hēahhō*).

The number of *Adjectives* derived from strong verbs by means of Ablaut is much smaller than that of verbs and substantives. Exhibiting, as for the greater part they do, the vowel of the Perfect Tense, the express like a number of substantives with the same vowel, the result of an action. Some adjectives show the vowel of the P. P.; particularly those which have *m*, *l*, or *r* after the root vowel. — I may add that some of the substantives mentioned in the last pages are also used as adjectives, according to the well-known principle of the English language to employ the same word without any alteration for quite different parts of speech; f. i. *damp* (s., a., adj.), *wrong* (s., adj., and v.).

I. *grimman* to rage; *grim* wild, angry; *grum* surly.

crincan to yield; AS. *cranc* weak, near to death, is in

Modern English a term of marine = in danger to tilt over; in other significations, there seems to have taken place a confusion with *rank*, cp. Müller s. *crank*.

drincan; *drunk*.

crimpan; *crump*.

winnan to take pains, to-fight; *wan* having fought, being tired, looking tired and worn out, i. e. pale.

slintan (Gr. 385); *slant* sloping.

blincan (Gr. 406); *blank* shining. The word being however but rarely used in AS., it seems to have been taken from the French.

lingan (Gr. 423); *long* (AS. *la(o)ng*); perhaps like *blank* due to French influence.

stringan (Gr. 425); *strong* (AS. *stra(o)ng*).

dimban (Gr. 591); *dim* dark; in a tropical sense, *dumb* speechless.

II. *dwelan*; *dull* (AS. *doġ*).

helan to hide, cover; *hollow* derived from *hole*.

sceran to shear; *short*, originally having lost something from its original length.

III. *witan* (Gr. 543); *wet* (AS. *wæt*).

IV. *wadan* to rush; *wood* rushing as people do when in a rage.

granan (Gr. 468); with Umlaut, *green* (AS. *grên*).

V. *scinan* to shine; *sheen* (AS. *scêne*) = brilliant; the obsolete *shone*, bearing the same signification, is based on the O. E. Perfect form *shon*.

blican to shine; *black* and *bleak* (AS. *blac* and *blac*).

wican to yield; *weak* (AS. *wæc*), for the change from *ea* into *ea* cp. Mätzner p. 110.

bridan pândere (Gr. 162); *broad* (AS. *brād*).

hitan (Gr. 499); *hot* (AS. *hāt*).

VI. *deofan* to dive; *deaf* (AS. *deaf*).

reodan to redden; *red* (AS. *reād*).

heohan attollere (Gr. 509); *high* (AS. *heāh*).

steopan fundere (Gr. 526); *steep* (AS. *steap*).

